श्रीः

Gāyatrī in the Non-dualistic Śaiva Tradition of Kashmir

Navjivan Rastogi

While rummaging through the pages of Abhinavagupta's (AG) *Vivṛṭi-vimarśinī* on the opening verse, or the opening sentence (*ādivākyam*) to be more precise, I was intrigued by profound depth, beauty and intense reverentiality of Abhinavan insights on the Gāyatrī. What strikes me is the fact that he is deliberately inserting this discussion, since his purpose could have been achieved even without this exercise. While exegeting the phrase "*trayyāṁ vāci*" in Utpala's (UTP's) *Ṭīkā*, i.e. *Vivṛti*, his immediate concern is to pinpoint that the author of the *Sūtra* (i.e *I P Kārikā*), *Vṛtti* and *Ṭīkā* is one and the same person and that the genre diversity of the (three) treatises so ventured is a result-oriented exercise despite their remaining grounded in the integral purposiveness of the common author.[1] The word *trayī* ("triad"/"group of three") in Bahuvrīhi compound means "that what has three parts" (*trayo'vayavāḥ yasyāḥ sā*), qualifies *parā* ("supreme"/"transendent") and is central to the hermeneutical narrative representing *parā vāk* as inclusively transcending and comprising of *paśyantī*, *madhyamā* and *vaikharī*. In order to convincingly demonstrate the integral unity of purpose and its differentiated fruitional manifestation in and through the diversified phases of UTP's textual creativity AG develops twin equational correspondences for instantiation. The first correspondence he posits is between the Gāyatrī togetherwith its constitutive triad (*trayī*) —usually identified with the Veda-trayī ("triad of Vedas") but actually interpreted and evolved in multifarious constructions— and Parā Vāk alongwith its emanative phases. The Gāyatrī is used as an exemplar illustrating Parā Vāk. The second correspondence is seen between Parā Vāk (including its emanations) and the authorial activity inclusive of its manifested dimensions. Now at this stage the process of instantiation or exemplication is slightly complex. Vāk primarily and the Gāyatrī secondarily are taken recourse to illustrate the integrative yet distinctive approach of the author in his original and commentarial writings.

In our common perception the Gāyatrī is invariably linked with the Vedic stream as a defining element of the Hindu world-view and identity. As such it holds a position of eminence par excellance. Though the tantric stream also forms an integral part of the Hindu identity its attitude towards Vedic world-view is largely marked by some kind of antagonism and transgression. It is against this background that AG's foregrounding of the Gāyatrī, that too in an intensely

1 सूत्रवृत्तिटीकानां च एकग्रन्थकारनिर्मितत्वम्, एकवक्तृप्रयोजनत्वेऽपि च ग्रन्थभेदनिर्माणसाफल्यं दर्शयितुमाह 'त्रय्यां वाचि' इति। – *IPVV*, I, p.14. See for a brief but useful expose on inter se connectivity of the Sūtra, Vṛttī and Vivṛti, *IPVṛ.*, p.XLii

reverential sublime valuation, is indeed baffling and seeks answers. What is still more intriguing that AG is able to garner astounding endorsement from his own tradition.

The Gāyatrī under reference is the sacred Vedic mantra[2] appearing in twentyfour-syallabled *gāyatrī* metre. Barring one or two exceptions[3] it is generally hailed as a mantra, its other two senses[4] remaining subdued. Apte in his dictionary[5] records *gāyatrīvallabha* as an epithet of Śiva, but the Kashmir Śaivists are not familiar with this term. However their engagement with the Gāyatrī appears symmetrical with their historical growth spanning over three clearly marked phases. With Abhinavan phase in the middle, the other two phases could be described as pre-Abhinavan and post-Abhinavan. The pre-Abhinavan phase begins with the *Gītā* where the Gāyatrī is singled out as the model *chandas*[6] epitomizing the divine. Since the Gāyatrī's recital is always preceded by the syllable *Oṁ*, it will be only fair to refer to two other verses of Gītā where such a recital is made mandatory, *Oṁ* signifying the essential nature of the Absolute as pure light of consciousness.[7] Bhaṭṭa Nārāyaṇa (BN), the author of the *Stavacintāmaṇi* (*St.Ci*), a text held in great esteem by the lineage of AG, and who preceded AG at least by 100 years, reiterates the original spirit of this mantra (after slight attunement with the doctrinal requisites) in singing laurels of the divine effulgence as prompter of our wisdom and all our mental functioning.[8] In the Śaiva scheme the Veda is viewed as the divine command or injunction and the Gāyatrī is construed by implication, which is rendered explicit by its commentator Kṣemarāja (KR) later,[9] as emphasizing the ordainership of the Lord towards issuing such injunctions.[10] Sāmba Miśra, in his *Pañcāśikā*,[11] depicts the

---

2 तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात्। – *Rv*. 3/62/10
In common practice the mantra is recited with prefix of the *praṇava* and three *vyāhṛtis*, i.e. ॐ भूर्भुवः स्वः.

3 *Sā.Pañ*.42; *Ku. Sū* 43

4 गायत्री छन्दस्के उपनयनाङ्गे मन्त्रभेदे च। – *Vācaspatyam*, IV, p. 2579

5 The Practical Sanskrit–English Dictionary, V.S. Apte, Part II, Poona, 1958, p. 657

6 ..... गायत्री छन्दसामहम्। – *BG* 10/35

7 *Ibid.* 17/23-24. The pre-Abhinava commentator Rāmakaṇṭha's precise take is this : अत्र ओमिति चित्प्रकाशमात्रस्य ब्रह्मस्वरूपस्य वाचकं पदम्। – vide *Sarvatobhadra* on BG 17/23. Later the word *nirdeśaḥ* in BG 17/23 is glossed by AG in his *Gītārthasaṁgraha* as *saṁmukhīkaraṇam*, "bringing face to face", implying in effect "leading some one for direct encounter with the Divine".

8 गायत्र्या गीयते यस्य धियां तेजः प्रचोदकम्। – *St. Ci.*, verse 77

9 *St.Ci.Vṛ*. on verse 69 : नियोक्तृत्वं च भगवतो गाायत्र्यैव उक्तम्……यदभिधास्यति….।

10 यस्य वेदात्मिकाज्ञेयमहो गम्भीरसुन्दरी। – *St. Ci.* 69

11 This text, the *Sāṁbapañcāśikā*, has not been fully assimilated within the core corpus of the Kashmir Śaivite texts. Our simple reason for inclusion is KR who is a devout Śaiva commentator and who views the sun, the deity addressed, as gnosis-sun (*bodhādityā*) reckoned in terms of the Śaiva supreme ideality. As against the popular belief in regarding Sāmba as a mythical figure, B.V. Dwivedi identifies him with some Sāmba Miśra on the authority of the *Ṛjuvimarśinī* by Śivānanda. See for further details *KT*, p. 169

Gāyatrī recital preceded by *praṇava* and *vyāhṛtis* as articulator of the supreme radiant abode called *bhargas* ("effulgence") subsuming all other effulgences within.[12] This text also takes into account *gāyatrī*'s other aspect as one of seven Vedic metres[13], figuratively likened to the sun's seven horses, in a passing description without making a conceptual statement.

During post-Abhinavan era (to the Abhinavan phase we will come later) KR's formulations are most important. The other notable scholars in this period are Śitikaṇṭha and Bhāskarakaṇṭha. In his commentary on the *St.Ci.* KR formulates BN's Lord as *bodhāditya* (gnosis-sun), His intuitive light (*pratibhā*) as radiance of the *praṇava* (*praṇavatejorūpa*) which constitutes essence of three Vedas[14] (*ṛgādivedatrayasya yat paraṁ śukram*). Innovating upon BN who perceives the Veda as the divine command (*vedātmikā ājñā*) KR treats the injunction or command as the precise meaning of the Veda, which by virtue of its nature as command or order, makes it imperative to look at the God as its source, issuer and/or organizer of the syntactical meaning of the insentient words in that command. At this point KR deliberately invokes the Gāyatrī, which in fact is not there in the subject kārikā, emphasizing that Gāyatrī's main refrain is to affirm and present this particular aspect of the Godhead.[15] KR identifies the Gāyatrī, the matrix of Veda (*vedamātā*), with *vākśakti*. It lauds and speaks of the Godly effulgence (understood in the sense of *pratibhātmaka-praṇava-tejaḥ* earlier) as instigator of the universal subjective activity and as such capable of leading our minds, emerging from the deeply entrenched empirical condition, to the path of immersion in the self.[16] Significantly enough, KR censures

---

12 ध्यात्वा ब्रह्म प्रथममतनु प्राणमूले नदन्तं
दृष्ट्वा चान्तःप्रणवमुखरं व्याहृतीः सम्यगुक्त्वा।
यत्तद्वेदे तदिति सवितुर्ब्रह्मणोक्तं वरेण्यं
तद्भर्गाख्यं किमपि परमं धामगर्भं प्रपद्ये।। – *Sā. Pañ.*, verse 10

13 सप्तच्छन्दांस्यपि च तुरगा ऋङ्मयं मण्डलं च। – *ibid.*, verse 42
Though not directly relevant, attention may be drawn to a parallel scenario. In the context of re-entry or conversion *dīkṣa* (technically called *liṅgoddhṛti*) the *Tantrāloka* (22/20) enjoins seven common mantras, including the *praṇava-mantra* (not the Gāyatrī, of course) one of which is to be used for worshipping god:
प्रणवो मातृका माया व्योमव्यापी षडक्षरः। वटरूपोऽथ नेत्राख्यः सप्त साधारणा अमी।।

14 *Vi.* on *St. Ci.* 69
Elsewhere KR posits *praṇava* as *mahāmantra*, identical with *niṣkalanātha* (marking the unified essence of five *praṇavas*) whose primary nature consists in reflecting on the God's immanent aspect in its totality as one with itself :
प्रकर्षेण नूयते स्तूयते अभेदपरमार्थतया विमृश्यते, अशेषविश्वनिर्भरं पारमेश्वरं स्वरूपं येन स प्रणवो निष्कलनाथः तदभिन्नव्याप्तिक ओंकारोऽपि।.....महामन्त्ररूपः प्रणवः।– *Vi.* on *Sv. Ta.* 6/5

15 नियोगरूपाज्ञात्मा अयं वेदार्थः स नियोक्तरि आज्ञातरि सति उपपद्यते अन्यथा कथमिव जडस्य शब्दस्य संघटनार्थवत्त्वं नियोक्तृत्वं स्यात्, नियोक्तृत्वं च भगवतो गायत्र्यैव उक्तमपि श्रोत्रियैः जाड्यात् न चेत्यते यद् अभिधास्यति 'गायत्र्या गीयते यस्य धियां तेजः प्रचोदकम्' (*St. Ci. 77*) । – *St.Ci.Vi.*, p 77-78

16 यस्य महेशितुः बोधादित्यस्य संबंधि तेजो वरेण्यं ज्योतिः वाक्शक्तिरूपया गायत्र्या वेदमात्रा धियां सर्वप्रमातृमतीनां चोदकं.....गीयते.....स प्रभुः.... अस्माकं व्युत्थानावसरोन्मग्नाः धियः.....समावेशात्मनि सत्पथे....चोदयेत्। – *ibid.*, p 87

the adherents of the Veda for their failure to grasp the real meaning of Gāyatrī, which, by implied contrast, happens to be the privilege of the Śaivists[17]. In his commentary on the *Sāmbapañcāśikā* KR remains consistent in his portrayal of the Gāyatrī as Vākśakti (though this term is not expressly used) which constitutes the language of the Vedas and whose four *vyāhṛtis* ("utterances") preceded by the *Oṁ*-syllable express the instructable supreme *śāktā* effulgence of the consciousness-sun (*cidāditya*) and thereby flood the empirical existence with non-dualizing spiritual bliss. These four *vyāhṛtis* represent the universal object, means and subject of cognition as well as the cognition (*pramiti*) in its entirety. In this he discovers a close parallel between the notion of *japa* in the *Śivasūtras* (3/24) and the *gāyatrī*.[18]

During post-Abhinavan phase we come across two more theorizations. One is found in Śitikaṇṭha (16th century), the well-known author of the *Mahānaya-prakāśa* and a great Krama teacher. In his *Kulasūtra*, which has been recently published as a fragmented tract, he describes the *Gāyatrī* as having three quarters (*tripād*) and twentyfour syllables[19]. With its three *vyāhṛtis* it constitutes traingular figure or configuration of *rāva* ("sound/resonance")[20]. In the system *rāva* is explained in two ways. One from a typical Krama perspective, where *rāva* stands for the reflective movement of thought (*vimarśa*) and is considered highest among the four sub-orders (namely *cāra, rāva, caru* and *mudrā*) of worship abounding in self-reflection.[21] The other notion of *rāva* pertains to sound or resonance which is indentified with *parāvāk* and is supposed to be of ten kinds accounted for by its division into threefold Vāk subjected to further sub-division of each type into gross, subtle and transcendent levels and their ultimate substrate, i.e. ParāVāk.[22] The *Bhāvopahāra*, in all likelihood

---

17 सत्पथे इत्यस्य च अयमाशयः, यदेवं गायत्र्यैव प्रतिपादितं भगवतो विश्वधीप्रचोदकत्वम् अहरहः पठ्द्भिः अवबुद्ध्यमानैरपि मूर्खश्रोत्रियैः नावबुद्ध्यते इति तत्कर्तृकैव एषा तेषामसत्पथे चोदना इति। – *ibid.*, p 87; also see fn. 15, p. 3

18 *Sā. Pañ.Vṛ*, pp. 108-110 : वेदेषु ……ओंकारोच्चारणपूर्वं, तदित्यादिगायत्र्याः सवितुर्विश्वप्रसूतिहेतोश् चिदादित्यस्य यत्…..भर्ग इत्याख्या यस्य तत्……परिस्फुरत्तात्म शाक्तं तेजो ……धामगर्भं वरेण्यमनुग्रहकारि उक्तं तत् प्रपद्ये समाविशामि।…….किंकृत्वा च प्रपद्ये? …'भूः स्वाहा, भुवः स्वाहा, भूर्भुवः स्वः' इति च मन्त्ररूपाः, समग्र-मेय-मान-प्रमातृणां….परब्रह्ममयत्वामर्शनीर् व्याहृतीश् चतस्रः…. उच्चार्य अथ च सर्वव्यवहारानेकरूपाः 'कथा जपः' इति शिवसूत्रादिष्टनीत्या तदभेदामर्शप्रधानतया ……व्युत्थानदशामपि तदभेदरसप्रोक्षितां विधाय इत्यर्थः। Interestingly enough, AG in a similar context cites the *Yogasūtra* (1/28: *tajjapas-tadarthabhāvanam*) to support his contention that the autonomous Lord is the immediate referent of the *praṇava*. – vide *IPVV*, II, p. 214

19 कन्दहृद्विन्दुकलयात्र प्राकृततत्त्वसंख्यार्णा त्रिपाद् गायत्री। – *Ku.Sū.* 43

20 तद्व्याहृतिभिस्तिसृभी रावत्र्यश्रसंस्थानम्। – *ibid.*, 44

21 तत्र चतुर्ष्वपि पूजाक्रमेषु प्राधान्येन रावोपयुज्यते। अन्येषां तु पर्यन्ततस्तत्प्रयोजकतया परिग्रहणम्। तस्मात् स्वरूपपरामर्श एव परमा पूजा। – *MMP*, p. 110. For detailed treatment also see *MP*(S), pp 120-121 (अत्रादिदेव्याः…..रावोदय एव वर्णक्रमः, रावोपशान्तिश्च संवित्क्रमः इति……); also see *Tantrāgamīya Dharma Aura Darśana*, Vol.II, P. 878. Dwivedi subsumes *rāva* under *parāpūjā*.

22 श्रीब्रह्मयामले चोक्तं श्रीमान् रावो दशात्मकः।। स्थूलः सूक्ष्मः परो हृद्यः कण्ठ्यस्तालव्य एव च। सर्वतश्च विभुर्योऽसौ विभुत्वपददायकः।। – *TA* 5/97c-98

Jayaratha comments : इहास्य परवाग्रूपस्य अहंविमर्शात्मनो रावस्य प्रथमं तावद् हृदादिभवत्वात् पश्यन्ती-मध्यमा-वैखरीरूपतया त्रैविध्यं, प्रत्येकं च स्थूल-सूक्ष्म-परत्वेन त्रैविध्ये नवधात्वम्, एषां नवानामपि भित्तिभूतः परवागात्मा दशमः स हि स्वातन्त्र्यादेवमवभासयेत्, अत उक्तं "सर्वतश्च विभुः" स एव च विश्रान्तिस्थानम्। – *TAV*, III, p.1025

authored by Cakrabhānu, a pre-Abhinava Krama teacher, describes *rāva* as inner resonance which assumes the form of a song at the audible plane.[23] Taking an overview of these varying nuances *rāva* in all probability appears to stand for *parāvāk* with its threefold emanation.

The second formulation is found in Bhāskarakaṇṭha (18th century), whom we know as the illustrious author of the *Bhāskarī* on the *ĪPV* of AG. Drawing a full-fledged imagery in his *Cittānubodhaśāstra*, Bhāskara reckons *gāyatrī* as *brahmagāyatrī*, and equates *savitā* (sun) with *ātman* (self), *bhargas* (effulgence) with power, vigour, vitality (*bala*) or virility (*vīrya*) of the self generally believed as the driver or guiding principle (*preraka*) of all knowing and acting. Bhāskara's immediate context is discussion on '*mantras'* in *Sp.K.*2/1 and their being endowed with (*tadākramya*, laying hold of) the vitality of (the *spanda* principle). Contextually, thus, the Gāyatrī emerges as the mantra par excellence as denoter or expressive of its inner virility (*mantravīrya*).[24]

Let us now go back to AG. As pointed out at the outset AG develops his hermeneutics of the Gāyatrī in the fashion of an image and its counter-image between the Gāyatrī and Vāk. He exposits *parā vāk* as *trayī*, i.e. a whole constituted of three parts namely *paśyantī, madhyamā* and *vaikharī*, in the nature of ideation encompassing the entire objectivity within as undifferentiated from itself. This ideation is subjective or agential function of Vāk consisting in self-affirmation, holding the world within— world, which is pure language (*vāṅmaya*), i.e. pure verbalizing in form (*śabdanaikaśarīra*), impregnated with awareness (*saṁvedanānuviddha*) marked by reflection in the nature of a cognitive judgement (*pramiti-lakṣaṇa*) in the state of experience-continuum (*paridṛśyamānam*). In the course of gradual evolution the world, so conceptualized, emanates as evolution-inclined (*vikāsonmuka*) at the *paśyantī* level, evolving (*vikasat*) at the *madhyamā* level and fully evolved (*labdhavikāsa*), by the reason of its being grasped separately, at the *vaikharī* level.[25]

---

note 22 contd. from page 4

Jayaratha connects this portion to *TA*3/235-237; also see *MVT* 12/12: दशधा ध्वनिः। ; *Yoga of MVT*, pp. 273; *Sv.T.U.*, *paṭala* II, p. 9 (cited in *Bṛ.Ko.*, II, p. 272)

23 शष्कुलीकर्णयोर्बद्ध्वा यो रावोऽत्र विजृम्भते।
तद्गीतमथ ते वाद्यमाद्यसंपुटघट्टनात्। – *Bhāvopahāra,* verse 32. Also see Ramyadeva's commentary, pp. 29, 32 (योऽन्तर्नादः स एव गीतं श्रोत्रपुटिकाबन्धयोः).

24 मन्त्रादीनां प्रयोगश्च स्वबलाक्रमणं स्मृतम्।
"तदाक्रम्य बलं मन्त्राः" इति तत्रैव भाषितम्।।
एतदेव बलं ब्रह्मगायत्र्या समुदीर्यते।
आत्मा हि सविता प्रोक्तो बलं भर्गः प्रकीर्तितम्।।
प्रेरकं ह्यात्मनो वीर्यं ज्ञाने कर्मणि च स्मृतम्। – *Cittānobodhaśāstra* 5/431, 433-434 ab

25 त्रयोऽवयवाः पश्यन्तीमध्यमावैखरीति यस्याः सा त्रयी परामर्शरूपा क्रोडीकृताभिन्नसमस्तपरामर्शनीयराशिः परा भगवती। वक्ति स्वरूपं

It is at this point that AG ropes in Gāyatrī as furnishing a perfect example. The evolution of Vāk runs exactly parallel to that of the Gāyatrī — this is the central theme. Faithfully echoing the Vedic delineation of the Gāyatrī AG conjures up a complete metaphor. Just as the dazzling resplendence of the sun keeps ever shining in the sky so is the case here. The Gāyatrī is of the nature of *pratibhā* (luminous consciousness),[26] which is nothing but the effulgence of the gnosis-sun (*bodhāditya*). This gnosis-sun is permanently shining in the firmament of one's heart and is deft in rendering inspiration in/to the deserving.[27] Thus the Gāyatrī emerges as the light, awareness as the sun, one's heart as the sky and its function as inspiring the creativity by one who is competent or deserving (that is, who is cut out for the given task). (One could easily figure out here as to how AG is conspicuously preparing the ground for developing his thesis). Towards charting the progressive unfoldment of the Gāyatrī AG specially picks up the word *amutra* ("there/therein") from his grandteacher's *Ṭīkā* and accords six interpretations, eventually reducing them to three, as under :

1. (a) *amutra*, "in the other or next world" : the Gāyatrī (successively unfolds as) the instrument to the attainment of the other/next worldly fruit.[28]
   (b)) *amutra*, "in the other world identical with the universally acclaimed Veda defined by inner *praṇava*"[29] : the Gāyatrī gradually evolves.

   The two — (a) & (b) — form one group in the sense that the three gradually evolving phases of the Gāyatrī are common and may be tabulated as under :

Form		Plane	Characterstic	Description
(i)	'Let me perform' (*karavai iti*)	volitional (*saṁkalpa-bhūmi*)	internal (mental) ideation (*antar iti*)	tending to evolve (*vikāsonmukhā*)

---

note 25 contd. from page 5

विमृशतीति वाक्, तस्यां च एतत् इति परिदृश्यमानं वाङ्मयं प्रमितिलक्षणपरामर्शरूपसंवेदनानुविद्धतया शब्दनैकशरीरं विश्वं यथा क्रमेण विकसितं, पश्यन्त्यां विकासोन्मुखं, मध्यमायां विकसत्, वैखर्यां पृथक्तया परामृश्यमानत्वेन लब्धविकासम्। – *IPVV*, I, p.5

26 Difficult to translate the word *pratibhā,* where different semantic nuances : intuition, light, counter-imaging, re-shining, reflection, knowing— all converge.

27 यद्वच्च गायत्री अधिकृतप्रेरणानिर्माणनिपुणनिजहृदयगगनसदोदितबोधादित्यप्रभाप्रतिभारूपा। – *IPVV*, I, p. 15. The compound अधिकृतप्रेरणानिर्माणनिपुण० may be dissolved in two ways, e.g.
(i) अधिकृतस्य या प्रेरणा तस्या निर्माणे निपुण०,
(ii) अधिकृते (अधिकृतजनविषये) प्रेरणाया निर्माणे निपुण०

28 "अमुत्र" इति आमुष्मिकफलदाननिमित्तम्। – *ibid.*

29 यदि वा "अमुत्र" विश्वप्रसिद्धे अन्तःप्रणवनिगमात्मनि। – *ibid.*

(ii)	'Yeah' (indicating readiness/procl -ivity) (*om iti*)[30]	commencement of sacrificial action (*karma-prāraṁbha*)	appearing in the form of (a) admission (*abhyupagama*), and (b) pre-māntric manifestation	evolving (*vikasantī*)
(iii)	The triad of the Ṛk, Yajuḥ and Sāman Vedas as a collective entity	performance of sacrificial action (*karma-saṁpādana*)	The role of *hotṛ* priest, *adhvaryu* priest and the *udgātṛ* priest in full articulaton	evolved (*labdhavikāsā*)[31]

In the last phase, the full grown evolution is seen in this-worldly (*laukika*) diversity produced as an effect by the multiplicity of the Vedic sacrificial action and because of which the Vedic diversity is employed as the illustrative model as well.[32]

2. (a) *amutra,* "therein" : "in the three planes starting with the internal (*antarāditraye*)" : the Gāyatrī gradually evolves.

   and

   (b) *amutra,* "therein" : "in the three phases of Vāk beginning with *paśyantī* etc" : the Gāyatrī gradually evolves.[33]

   Here are two different formulations brought under one group conceiving *gāyatrī* as the *parāvāk* itself by contextual extension. Here, '*amutra*' stands for the three states of sacrificial action beginning with the 'internal' (*antarāditraye*) substituting the earlier meaning, i.e. "Veda as defined by inner *praṇava*" (*antaḥpraṇvanigamātmani*) vide 1(b) above. The 2(b) directly puts Gāyatrī in place of Parā projecting *paśyantī* etc. states as gradual emanations of the Gāyatrī itself. The two formulations could be seen running parallel to one another in a mutually reflexive manner :

---

30 English 'yeah' for '*om*' offers only partial equivalence. Pre-māntric situationality is not captured. In that case it would be '*Om iti*'

31 'अन्तर्' इति करवै इति संकल्पभूमौ विकासोन्मुखा, कर्मप्रारम्भकाले ओमिति अभ्युपगमरूपतया मन्त्रप्राथम्यप्रथमरूपतया च विकसन्ती। ततः कर्मसंपादनसमये ऋग्यजुःसामतत्समुदायलक्षणा त्रयी संपाद्यहौत्राध्वर्यवौद्गात्रब्रह्मत्वस्फुटीभावावस्थायां लब्धविकासेति। – *ibid.*

32 इति लौकिकं फलभूतं वैचित्र्यं वैदिकं च तत्कारणभूतं दृष्टान्तत्वेन उक्तम्। – *ibid.*
It should be obvious by now that the model 1 (a) pertains to the other- or next-worldly fruition of action operating on a single axis whereas in the model 1(b) the other world consists of the Vedic universe interiorized in the *praṇava*. It is only at the grossest level that the external form of the Vedic triad is differentiated into two concurrent lines of the this-worldly and Veda-worldly in a relationship of cause and effect and that of the exemplar and the examplified as if based on twin axes.

33 यदि वा अन्तरादित्रये (read 'अन्तरादि'त्रये), अमुत्र च (read 'अमुत्र' च; also mark the use of च) क्रमविकसिता गायत्रीति। – *ibid.*

2(a)			2(b)
	gāyatrī	=	*gāyatrī (parā)*
(i)	(*antar iti*) 'Let me perform' (*karavai iti*)	=	*paśyantī*
(ii)	"Yeah" (*om iti*)	=	*madhyamā*
(iii)	The triad of the Vedas collectively	=	*vaikharī*

The other equational details remain same as in 1(b).

3. (a) '*amutra*', "therein" : "in the Vedic triad enclosed in the middle by the *Oṁ*-syllable" (*praṇavasya antarmadhye*)[34] : the Gāyatrī gradually evolves.

and

(b) '*amutra*', "therein" : "in the Vedic triad identical with *praṇava*" (*praṇava-tādātmyena*)[35] : the Gāyatrī gradually evolves.

As elsewhere, both these conceptualizations are bracketed together for the reason that they boast of similar stages of gradual unfoldment of the Gāyatrī. The Gāyatrī's defining essence remains *pratibhā*, a legacy from the first conceptualization, which gradually evolves in the form of three Vedas in the

---

34-35 अथवा अन्तःप्रणवं प्रणवस्य अन्तर्मध्ये यत् निगमात्मकं त्रयम् ऋगादि '*स्रवत्यनोङ्कृतं पूर्वं पुरस्ताच्च विशीर्यते*।' (*Manusmṛti* 2/74) इति नयेन, प्रणवतादात्म्येन '*सर्वे वेदा*.....।' (*Kaṭhavallī* 2/15) इति नयेन च तत्र। – *ibid.*

In marked deviation from his earlier exegesis of the phrase *antaḥpraṇva* [cf. 1(b) above], AG now dissolves the compound as *praṇavasya antarmadhye* faithfully following Manu's prescription, that the chanting and recital of the Veda must be prefixed and suffixed with *praṇava*, i.e. *Oṁ*. The relative verse, which is only partly cited by AG, reads as under in full :

ब्रह्मणः प्रणवं कुर्यादावन्ते च सर्वदा।
स्रवत्यनोङ्कृतं पूर्वं पुरस्ताच्च विशीर्यते।।

[The adept ought to pronounce *Oṁ* in the beginning and in the end of the recital of the Veda. By not pronouncing before the learning is gradually lost and by not doing so afterwards it does not last.] Thus *antaḥpraṇava* designates the "triad of Veda located (in the middle) between Oṁ on both sides".

Within the extended context, by reconstruing *anṭaḥpraṇava* (designated by *amutra*) AG renders instrinsicity (*antaḥ*) in terms of identity (*tādātmya*) and therefore equates the triad of Vedas with *praṇava* giving rise to the meaning : "In the triad of Vedas identical with the *praṇava.*" In so doing AG, on his own admission, is inspired by the *Kaṭhavallī* 2/15 (which he quotes partly) :

सर्वे वेदा यत्पदमामनन्ति तपांसि सर्वाणि च यद्वदन्ति।
यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं संग्रहेण ब्रवीम्योमित्येतत्।।

[The word (*pada*) which all the Vedas rehearse,
And which all austerities proclaim,
Desiring which men live the life of religious studentship (*brahmacarya*) – That word to thee I briefly declare.
That is *Oṁ*.] (tr. Hume, pp. 348-349)

given context of performance of sacrificial action (*kartavya-prāraṁbha*) echoing its close correspondence with the three phases of Vāk[36] :

gāyatrī		=	*pratibhā*	=	(*parā*)	=	(undifferent-iated state of entire Vedic action)
(i)	(in) *Sāmans*	=	(as) resonance (*nāda*) in Sāman-singing	=	(*paśyantī*)	=	(tending to evolve)
(ii)	(in) *Ṛks*	=	(as) meaning in glorification of the *devatā*, *guṇa* or *karma*	=	(*madhyamā*)	=	(evolving)
(iii)	(in) *Yajus*	=	(as) action to be performed	=	(*vaikharī*)	=	(evolved)

By now one would not fail to miss the essential point of difference the present model has from its earliest prototype. In the previous model AG's prime motive was to bring out the inner process of evolution at mental plane where the *trayī* (the Vedic triad) as a composite unit came in the final (i.e. 'evolved') phase, whereas in the present model the objective is to interpret the Vedic triplicity as indicative of the intra-Vedic evolving hiearchy with in the exclusive domain of sacrifical action. This fact comes to surface when we notice AG exploit this occasion to understand characterization of the Veda as *nigama*. The word *nigama* is to be derived from *ni*+√*gam* ("ascertainment" and "taking to" respectively), because it leads to definitive ascertainment of *dharma* (and the like instruments) being the prime goal of the Vedic study.[37] The *dharma* in this case is the same as it is viewed in the Vedic circles, that is, sacrifice and the like.[38]

---

36 तत्र यथा गायत्री कर्तव्यप्रारम्भे प्रतिभारूपा क्रमेण विकासमेति। सा हि प्रतिभा सामसु गीतिरूपेषु नादात्मतां गृह्णती, ऋक्षु कर्मगुणदेवताप्रशंसात्मकार्थरूपतासूत्रणं कुर्वाणा, यजुष्षु कर्तव्यात्मना स्फुटीभवति। – *IPVV*, I, p.15
AG is here clearly drawing upon *Tai.Up.* 1/8/1 : .....ओमिति सामानि गायन्ति। ओं शोम् इति शस्त्राणि शंसन्ति। ओम् इत्यध्वर्युः प्रतिगरं गृणाति।.....
[.....with *Oṁ* they sing the Sāman chants. With *Oṁ*! *Śoṁ*! they recite the invocation of Praise (*śāstra*). With *'Oṁ'* the Adhvaryu priest utters the Response.] (Tr. Hume, p.280 : Here Hume reads शास्त्र for शस्त्र which the editor/translator of the Gīta Press edition explains as 'non-lyrical Ṛk', *gītirahita ṛcāoṁ*) [A similar model is also available in *Tai.Up.* 1/5/2, but the order there slightly varies, e.g. *Ṛk, Sāman* and *Yajus*.]

37 वेद्यं धर्माद्युपायं निश्चयं गमयतीति निगमो वेदः। – *ibid*.

38 The *dharma* is construed as the precise meaning of the Veda (*'dharmasya vedārthasya'*:

Going back to our original premise and picking up the thread from where we left, we discover that AG interjects his theorization of the Gāyatrī[39] as a parenthetical exercise illustrating, on the one hand, the gradual unfoldment of language/speech[40] and, on the other, that of the master teacher's (*śāstrakāra's*, Utpaladeva's in the instant case, but not confined to him alone) exegetical creativity.[41] As already noted earlier, AG first takes recourse to the Gāyatrī so as to illustrate progression of Vāk and then to both – the Gāyatrī as well as the Parā Vāk – for illustraling exegetical evolution of the *śāstric* enterprise. Thus the notion of the Gāyatrī is developed as a two-tier paradigmatic illustration and that of the Parā Vāk as a single-tier illustrative paradigm.[42] Why we characterize it paradigmatic, is borne only by the extremely complex multi-dimensional structuring of his treatment. This complexity is further enhanced by his zeal to translate the entire conceptual and hermeneutical scheme of the opening kārikā (*ādiśloka*) into this illustrativist discourse. AG demonstrates a kind of parallel, nay identical in essence yet varied in articulation, tri-layered evoluton in respect of the (1) cognitive content (i.e. recognition of the Lord)[43]; (2) transmission/communication (rendering of the intuitive experience by the *śāstrakāra* fit for the grasp by the audiences at different grades of understanding and motivation)[44]; (3) reception and grasp of meaning (by the receptive audience of the varying competence and purpose)[45]; (4) subjective creativity on the part of author (gradually articulating his intuited perception in response to the needs of the recipients)[46]; and (5) the visible textual form so acquired in the course of such an articulation.[47] It may be noted that all these correspondences faithfully mirror the paradigm of Parā Vāk which, conceptualized as self-presentative activity of consciousness, is marked by progressive manifestation of self-differentiation [and could be reduced to the *śuddha jñāna* aspect of *vimarśa* of Maheśvara]. All these

---

note 38 contd. from page 9

Arthasaṁgraha, p. 2) and has been defined as – '*yāgādireva dharmaḥ*', (ibid.). Laugākṣi Bhāskara, the author of the *Arthasaṁgraha,* does not think that this definition conflicts with Jaimini's aphorism , e.g. *'codanālakṣaṇo'artho dharmaḥ'* (*Jai.Sū* 1/1/2), because the word *codanā* (to"urge, enjoin, instigate") signifies the entire Veda and the whole of Veda expounds *dharma* : तत्रापि चोदनाशब्दस्य वेदमात्रपरत्वात्। वेदस्य सर्वस्य धर्मतात्पर्यवत्त्वेन धर्मप्रतिपादकत्वात्। – (*Arthasaṁgraha*, p. 3). However a word of caution might be in place here. AG's and also his lineage's evaluation of the Veda elsewhere (cp. *fn.* 53, P.14) sharply differs, or is on a different keel, if one could say so. But right now, that is not relevant, hence has to be skipped.

39 यद्वच्च गायत्री……। – *IPVV*., I, p. 15; तत्र यथा गायत्री…….। – *ibid*.

40 तस्यां च एतत्……। – *ibid*.

41 तद्वदीश्वरप्रत्यभिज्ञा सूत्रवृत्त्योः……। – *ibid*.

42 यथा परवाक्तत्त्वे…….तथा परवाक्तत्त्वस्थाने, यथा प्रतिभात्मनि…….एवमात्मबोधो……। – *ibid*., p.16

43 शनैः क्रमेण ईश्वरः प्रत्यभिज्ञायते यया सा……। – *ibid*.

44 परप्रतिपाद्यजनविषयतापत्तियोग्यतालक्षणा०…….। – *ibid*.

45 (अधिकारिणः) परापरसिद्धिभाजो जायन्ते।……..सिद्ध्यन्ति इति। – *ibid*.

46 एवमात्मसंबोधो गुरुहृदयविश्रान्त……क्रमेण। – *ibid*.

47 …….तत्प्रतिपादकत्वात् ग्रन्थोऽपि। – *ibid*., p.17

schemata are finally made to confirm to or reflect the thematizing paradigm of the Gāyatrī essentilalized as Pratibhā which is marked by progressive action-levels[48] [and could be reduced to the *śuddha kriyā* aspect of *vimarśa* of Maheśvara].[49] Thus, the notions of *gāyatrī, vāk, pratibhā, īśvara-pratyabhijñā, śāstrakārasaṁvedanarūpa hṛdaya, adhikārigata para-siddhi* and *guruhṛdayagata ātmasaṁbodha* are shown to be symmetrical by AG.[50]

48 यथा च प्रतिभात्मनि सर्वः कर्तव्यकलापो गलितभेदः क्रमेण कर्मारम्भपर्यन्ततां (read कर्मारम्भ-पर्यन्ततां) प्रतिपन्नो विश्वव्यवहारसिद्धिहेतुः। – *ibid.*, p. 16

49 विमर्श एव देवस्य शुद्धे ज्ञानक्रिये यतः।– *IPK* 1/8/11. The last two reductions are my deductions in terms of this kārikā.

50 Elaborating upon the Abhinavan translation of these correspondences into textual/exegetical/hermenentical activity is beyond the present scope of the paper and would need an independent paper. I however attempt to present below these equations in a tabular form, based on the *IPVV*, I, pp. 16- 17 as far as possible in the words of AG without translating them:

I **[वाक्]**	II **[गायत्री]**	III **[प्रत्यभिज्ञा]**	IV **[शास्त्रकार]**	V **[अधिकारी]**	VI **[शास्त्रप्रणयन-प्रक्रिया]**	VII **[ग्रन्थरूप शास्त्र]**
1 **परावाक्** =निर्विभाग (विश्व)	1 **प्रतिभा** =गलितभेदकार्यकलापा	1 **ईश्वरप्रत्यभिज्ञा** =दृक्क्रियाशक्त्यभिज्ञानदर्शना =आभिमुख्येन ज्ञानोपायभूता =स्वात्मनि ईश्वरव्यवहार-साधनप्रमाणपद्धति	1 **शास्त्रकार-संवेदनरूप-हृदय** [शिवाभिन्नशास्त्रकारहृदय०]	1 **(शास्त्रकारसंवेदनरूप- हृदयङ्गमन)** (i) विवृतिरूपया टीकया अपसारिततथाविधविमोह, (ii) सूत्र-वृत्त्यर्थविश्रान्तहृदय (iii) क्रमेण सूत्रार्थभावना(ऽ) वियोगविश्रान्त्या (iv) तथैव शास्त्रकारसंवेदनरूपपरहृदया(ऽ)भि-व्यक्ततत्त्वतया सिद्धिप्राप्त Mark: the अर्थबोध process is inverse of the शास्त्रकरण process	1 **(गुरुहृदयविश्रान्त-) आत्मसंबोध**	1 **(गुरुहृदयविश्रान्त-) आत्मसंबोध**
2 **पश्यन्ती** =आसूत्रितभेद (विश्व) =विकासोन्मुख (विश्व)	2 **संकल्प-भूमि** =विकासोन्मुखा	2 **सूत्र (ई.प्र.कारिका)** =स्फुरद्हृदया	2 **सूत्र** =(परप्रतिपाद्यजनविषयता-योग्यतापत्तिलक्षण-) स्फुरणात्मकभेद	2 **(सूत्राधिकारी)** =अगृहीतदर्शनान्तरजनितभेदवासनाग्रह =सूत्रार्थमात्रपरिशीलनात् परापरसिद्धिभागी	2 **सूत्र** =अर्थासूत्रणसाधन *(सूत्र्यतेऽर्थो येन)*	2 **सूत्र** =आसूत्रणीय अर्थप्रतिपादक ग्रन्थ

3 **मध्यमा** =उन्मीलितभेद (विश्व) =विकसन्ती	3 **कर्मप्रारंभभूमि** =अभ्युपगमरूपा	3 **वृत्ति (ई.प्र.का. वृत्ति)** =स्फुरितसारा	3 **वृत्ति** =(परप्रतिपाद्यजनविषयता-योग्यतापत्तिलक्षण-) उन्मीलितभेद	3 **(वृत्त्यधिकारी)** =अगृहीतदर्शनान्तरजनितभेदवासनाग्रह =वृत्तिसहितसूत्रमात्राद् परापरसिद्धि*भागी	3 **वृत्ति** =स्वाभिधेय-वर्तन (*स्वाभिधेये वर्तनं वृत्तिः*)	3 **वृत्ति** =सूत्राभिप्राय-प्रतिपादक ग्रन्थ
4 **वैखरी** =(भिन्नपरामृश्यमानरूप-तया) स्फुटीभूतभेदावभास (विश्व) =लब्धविकासा	4 **कर्मपर्यन्तताभूमि** =कर्मसंपादनरूपा	4 **विवृत्ति** =व्यक्ता सर्वजनगोचरा	4 **विवृत्ति** =सर्वजनप्रतिपत्तियोग्यता-लक्षण भेद (=आक्षेपप्रतिसमाधानदिशा स्फुटीभूत) =भिन्नाधिकारिणाम् विविधफलदायित्वम्	4 **(विवृत्त्यधिकारी)** =तीर्थान्तरपरिशीलनोत्थितमिथ्यादृष्टियुक्त =विवृतिरूपया टीकया अपसारिततथाविधविमोह =परापरसिद्धि*भागी	4 **विवृत्ति/टीका** =संवृतशास्त्रार्थापवरणत्व [1*शास्त्रार्थस्य संवृतस्य इव* 2*शङ्क्यमानपरमतपांसुराशि-प्रायावरणापसारणेन* 3*अपगतावरणत्वं विवृतिः*] =हृदयङ्गमतासाधन [*टीका टीक्यते अवगम्यते हृदयभूमिसंचरणचातुर्ययोग्योर्थः क्रियते यया सा*]	4 **विवृत्ति** =संवृतार्थावरणापसारणता-प्रतिपादक ग्रन्थ =हृदयङ्गमताविधायी ग्रन्थ
				[*अपरसिद्धि =सूत्रार्थबोध परसिद्धि =शिवाभिन्नशास्त्रकारसंवेदनरूप-हृदयङ्गमन]		

Winding up his long multipronged thematicization of the Gāyatrī AG feels assured that he has convincingly demolished the gap between luminous consciousness (*pratibhā,* his prime characterization of the Gāyatrī), intuitive self-experience (*ātmasaṁbodha*) and action (*karma*), the last one symbolizing every kind of creative enterprise of our worldly existence be it Vedic sacrificial ritual performance, tantric praxis, transmtting a Śāstra or writing an exegetical treatise or even heuristically attempting a poetic composition. As a staunch believer in the doctrine of unified essence integrating every thing to itself AG preceived this unified essence in terms of subjective or agential unity. He vehementally argues that unless all the evolutionary stages, whatever their domain – linguistic, functional or otherwise –, belong to a single subject/agent, it would be impossible to uphold their becoming. Thus from *paśyantī* through *madhyamā* and *vaikharī* or from initial urge through preparation and actual performance, must be assigned to a single subject in order to make actualization possible. With this kind of reasoning AG is well positioned to speak of the unified essence as integrating not only horizontally but vertically as well.[51]

However AG does not share his compulsions with us for undertaking such an elaborate exercise. I venture to suggest that answer lies in his being thoroughly rooted in and hailing from the substantive Hindu tradition. Following the *vidhi*–methodology of the Mīmāṁsā, the answer could be looked at under three heads, e.g. what he took from the tradition, why he took it and how he took it. What better place could there be than the very beginning of the primary text of the system itself — i.e. making specific preliminary observations even before introducing the opening verse called *ādivākya* or *ādiśloka* — for indulging into such a speculation. In answer to the first question, we can safely say that he adopts the ideas of *parāvāk*, its tri-partition (or quadri-partition including Parā Vāk), *mantra-vīrya*, *tejas* (effulgence) — in all its three forms, i.e. *ojas* (vigour), *bala* (strength) and *vīrya* (virility) —, *śakti* (creative energy), *mātṛkā* ("mantra-mother" to use S.K. De's phrase) and *praṇava* (*Oṁ*-syllable).[52]

---

51 (i) यथा च प्रतिभात्मनि सर्वः कर्तव्यकलापो गलितभेदः क्रमेण कर्मारम्भपर्यन्ततां (read कर्मारम्भ-पर्यन्ततां) प्रतिपन्नो विश्वव्यवहारसिद्धिहेतुः, एवम् आत्मसंबोधो गुरुहृदयविश्रान्तः सूत्रादिषु क्रमेण स्फुटीभूतः प्रतिपाद्यप्रतिपादकभावेन निःशंकेन निर्विवादेन च स्फुटतां प्रतिपद्यते।

(ii)(a) .....नहि अन्यप्रमातृगे पश्यन्तीमध्यमे, प्रमात्रन्तरविश्रान्ता च वैखरीति संभवति। नापि अन्यस्य कर्मोपक्रमः, अन्यस्य कर्तव्यनिर्वाहणम् इति संभवोऽस्ति।

(b) यत्रापि उभयं काव्यसमस्यावारकपटसमापनादौ स्यात्, मूलस्फुरिततावदेकाभिप्रायनिर्वाह एव तथा भवति एकीकार एव न अन्यथा इति। – *IPVV*, I, p.17

52 S.K. De in his *Śakti or Divine Power* (pp. 21-24) was one of the earliest scholars to draw our attention to the indebtedness of the Kashmir Śaivism to the Vedic sources. The idea of Śakti could be traced from *Gnā* deities or the 'mother goddesses'. The Brāhmaṇas seem to bring all the different forms of Gnā divinities under the single head of Vāk. The Gāyatrī is *tejas* (power : De) and has *vīrya*, being

While seeking an answer to the second query we notice, even the most elementary student of the Kashmir Śaivism would gather, that these are the putative notions of the system. If these ideas are to be absorbed within the system, there must be sufficent reason for doing so. By now it is evident that the Gāyatrī provides a single point of convergence for the plethora of aforesaid ideas. Hence one reason could be the tactical parsimony of effort as well as the tacit approval from the substantive tradition, even though continuing with its non-conformist stance in general. However there is a deeper reason to it. In order to legitimatise his outsourcing of these ideas from the Veda, the Śaivist must integrate it as his own source which is possible only when it is considered an *āgama* or *pārameśvarī vāk.*[53] Interestingly AG himself raises the question which he resolves, following the *Ṭikā* of his grand teacher, by reducing Veda as the God's command or injunction.[54] Resorting to a semantically rich derivation AG traces *ājñā* to *ā*+√*jñā* to signify a convincingly reassuring (lit., pervading/filling the heart) instruction or order that is

---

note 52 contd. from page 13

the special metre of Agni and is not mere mechanical arrangement of syllables (*padas*)but represents 'living creative force, : *gāyatryā parilikhati, tejo vai gāyatrī tejasaivainaṁ parigṛhṇāti* (*Tai. Saṁ.* V/1/4; also see *Tai. Saṁ.* II/4/3/1 : Gāyatrī as *ojas*, *bala* and *vīrya*). Padoux (*Vāc.*, pp. 21-22) also notices this similarity between *vāk* and *akṣara* and *gāyatrī* (*tejas* "effulgence, *Tai.Saṁ.* VI/4/7; *bala* 'power', *Kau.Br.*7/10; and 'as giving life to other Vedic metres' *Śat.Br.* 1/3/4/6). Out of the four pādas of the Gāyatrī in *Bṛ.Up.*(5/14) the first three pādas represent three worlds while the fourth which is above all the spheres (*parorajā*), resplendent (*tapati*) and envisionment (*darśata*) is the basis of the Gāyatrī and also of the worlds. By its three-footed eight-syllabled series it constitutes the triad of Vedas (*ṛco yajūṅṣi sāmānī,* 5/14/2). De is also perhaps first to point out that the idea of Vāk as the Mantra-mother giving birth to her threefold progeny of Ṛk,Sāman and Yajuṣ "gave rise to the idea of Mātṛkā-Śakti or Parā Vāk or the Supreme Logos" in Kashmir Śaivism (*ibid.*, pp. 25-28). By the time of the *Chāndogya Upaniṣad* the identification of the Gāyatrī with Vāk becomes complete. The Gāyatrī is now synonymous with all that exists, it sings and protects all that has come to be : "*gāyatrī vā idaṁ sarvaṁ bhūtaṁ yadidaṁ kiṁ ca vāgvai gāyatrī vāgvā idaṁ sarvaṁ bhūtaṁ gāyatrī ca trāyate ca.*" (*Chān.Up.* 3/12/1)

Regarding the Gāyatrī's ultimacy there seem to be two approaches. In one, it is transcended by *Puruṣa*. All beings only measure up to his one quarter, remaining three quarters are immortal in the sky (*Chān. Up.*3/12/6). The *Kaṭha Up.*(2/16 : *etadevākṣaraṁ brahma etadevākṣaraṁ param*) calls it *akṣara brahma* taking it as one with *Oṁ*. The *Māṇḍūkya Up*.1 (*Om ityetadkṣaram idaṁ sarvam*) and *Praśna* (5/2.: *paraṁ cāparaṁ ca brahma yadoṁkāraḥ*) endorse it. In the second, the *Taittirīya Up*. talks of four *vyāhṛtis* ("utterances") (of Gāyatrī). The fourth represents the sun or effulgence (*mahaḥ*), is Brahman or self (*Tai. Up.* 11/5/1: *bhūrbhuvaḥ suvariti vā etās tisro vyāhṛtayaḥ. tāsāmu ha smaitāṁ caturthīṁ mālācamasyaḥ pravedayate maha iti / tadbrahma / sa ātmā*) and the three – *bhūḥ, bhuvaḥ, svaḥ* – stand for "the Ṛk.verses, the *Sāman* chants and the *Yajuṣ* formulas" (*Hume,* p. 278) respectively (*Tai. Up.*1/5/12: *bhūriti vā ṛcaḥ, bhuva iti sāmāni, suvariti yajūṁṣi*).

53 शाखासहस्रविस्तीर्णवेदागममयात्मने। नमोऽनन्तफलोत्पादकल्पवृक्षाय शंभवे।– *St. Ci.*, verse 16

cf. *Vṛtti* by KR, p.25: यः, 'विन्दन्ति अनेन परं तत्त्वम्' इति व्युत्पत्त्या वेदरूपः आगमः परमेश्वरप्रणीतं वाक्यैकवाक्यं तथा एकपरव-स्तुतत्त्वविश्रान्तिसारं सर्वमेव शास्त्रं तन्मय आत्मा यस्य, (सः) परमेश्वर एव हि शब्दराशिशरीरः तत्प्रपञ्चमयाशेषशास्त्रात्मना स्फुरति…।

For a different conceptualization of the Veda cf. fns. 37& 38, p.9.

54 यदि पारमेश्वरी वाक् प्रमाणं, तदा वेदः कथम्। आह "ईश्वराज्ञा हि" इति। – *IPVV*, III, p.98

universally inviolable and lasts through its final fruition.[55] AG is alluding to BN's famous verse:[56]

"We praise you (O' Lord), who is even beyond the supreme effulgence of the Ṛk, the Sāman and the Yajus and whose ordinance in the form of the Veda is deep and sublime beyond words (*aho*)."

The verse is so important to him that AG deems it necessary to provide a complete gloss of the verse, divided in two parts. First he construes the Veda as *vedāgama* in absolute deference to harmony with all the āgamas because of its omniscience, compelling him to marvel at the profound depth, serene beauty and the fathomless enormity of the subject-matter covering the spheres of matter, spirit/self and celestial bodies.[57] In the second, AG resorts to four equations[58]: (i) *śukra* (of the three Vedas) as *sāra* or *vīrya* (essence/virility)[59]; (ii) further equated with (a) *vāktraya* (three type of speech, i.e. *paśyantī* etc.) and (b) *śaktitraya* (*icchā* etc.); (iii) *parā* as *parāvāk* or *paraśakti* transcending *vāk-traya* and *śakti-traya*, and (iv) *parameśvara* as the abode where *paramaśakti* is reposed and as such transcends Parā[60]. As we saw earlier, the *gāyatrī* corresponds to *parā* and has been consistenly formulated as *pratibhā*. This gives rise to a successive chain of correspondences, e.g. *parā = pratibhā = paramaśakti = parā vāk = ānanda-dhāma = gāyatrī* . Not only here in the *IPVV*, but also elsewhere *parā* is linked with *pratibhā*.[61]

AG's engagement with the Vedic tradition and for that matter with the Gāyatrī is much deeper because of his strong connection with Bharata's *Nāṭyaśāstra* which is firmly entrenched in the Vedas. With regard to the seven notes in *gāndharva* or *gāna*

---

55 यदि पारमेश्वरी वाक् प्रमाणं, तदा वेदः कथम् ? आह " "ईश्वराज्ञा हि" इति। 'आ' समन्ताद् अप्रतिहतम् 'आ' च फलसिद्धेर्व्याप्रियमाणम्, आविनयं हृदयं व्यश्नुवानं विमर्शरूपम् आज्ञा। – *ibid.*, p.98-99. With this type of formulation AG lets us have an insight into his oft-repeated equational statement underlining positional parity between *saṁvit*, *rasanā*, *samāveśa*, *vidhi*, *niyoga*, *bhāvanā*, *spanda*, *ūrmi* etc.

56 स्तुमस्त्वामृग्यजुः साम्नां शुक्रतः परतः परम्।
यस्य वेदात्मिकाज्ञेयमहो गम्भीरसुन्दरी।।– *St.Ci.*69

57 'अहो' इति गाम्भीर्यस्य सौन्दर्यस्य च अतिशयं द्योतयन्नध्यात्माधिभूताधिदेवादिविषयार्थसहस्रगर्भत्वमाचक्षाणः सर्वागमासंवादितां वेदागमस्य आह। यथोक्तं '……..सर्वज्ञानमयो हि सः' इति।– *IPVV*, III p.99. Also see *Mantra aura Mātṛkāoṅ kā Rahasya*, p.6. For the enormity of the subject matter perhaps AG has *Tai.Up.* 1/7/1 in mind. Hume draws our attention to *Bṛ.Up.* 1/4/17 also for a similar idea.

58 In addition to the primary equation, that is, *vedāgama* as *pārameśvarī ājñā.*

59 The idea of *mantra-vīrya* is quite evident here.

60 'यस्य' इति, ऋगादीनां शुक्रं सारं वीर्यं वाक्त्रयम् इच्छादिशक्तित्रयमयम्, ततो यत्परं परशक्त्यात्मकम् आनन्दधाम, ततः परं समस्तशक्तिप्रतिष्ठारूपपरमशक्तिविश्रान्तिधाम, तत् नुमः। – *IPVV*, III , p. 99

61 In the *TA*, Parā under *parāpara trika* (*parā, papāparā, aparā*) is posited as *citpratibhā* : नौमि चित्प्रतिभां देवीं परां भैरवयोगिनीम्।– *TA* 1/2ab. (Jayaratha's *Viveka* : चिद्रूपा चासौ प्रतिभा प्रज्ञा प्रमितिरूपतया द्योतमाना।); In the *PTV*, AG renders *parā* as *pratibhācamatkṛti* being part of the *apara trika* (*nara, śakti, śiva*) :
नरशक्तिशिवात्मकं त्रिकं हृदये या विनिधाय भासयेत्।
प्रणमामि परामनुत्तरां निजभासां प्रतिभाचमत्कृतिम्।। – *PTV* introductory verse 3, p. 2

system of music AG takes cognizance of the difference of opinion among the experts. One view (which perhaps AG finds himself comfortable with) is that there are seven notes and this heptad owes itself to the mode of production. The other opinion has it that, in the beginning Brahmā articulated the seven syllables (*varṇas*) in '*tatsavitur vareṇyam'* through the notes *ni, ga, ri, dha, ma, pa, sa*. That is why they hold that there are seven notes.[62] What is important that this parallel between the seven notes in the Gāndharva system of music and the corrresponding syllables in the Gāyatrī was found important to be taken note of.

It would seem proper to make a passing reference to *praṇava*, because of the close connection of the Gāyatrī with *praṇava* –the latter being hailed as the *Brahman*, as the *gāyatrī* itself, as *parā vāk* and as the Veda. AG projects *praṇava* as a model seed-syllable (*bījākṣara*)[63]. As *bījākṣara* the *praṇava*, in full or in part, directly, without any intermediary[64], denotes the autonomous Lord.[65] It is called *avyaya* (indeclinable) because it never expresses the dependent objective reality.[66] AG fully agrees with the author of the *Yoga-sūtra*[67]on this score.

The third question has already been answered if we care to look into the detailed foregoing discussion.

Bibliography and Abbreviations

1. *Abhinavabhāratī* (Abhinavagupta's Commentary on Bharata's Nāṭyaśāstra chapter - XXVIII), Eng. tr. Anupa Pandey, Allahabad, 1997
2. "*Abhinavagupta on Śruti*", R. Sathyanarayana, in *Abhinavā* : *Perspectives on Abhinavagupta* – Essays in Memory of Prof. K.C. Pandey, ed. Navjivan Rastogi, Munshiram Manoharlal, Delhi (forthcoming)
3. *Bhagvadgītā* with the commentary *Sarvatobhadra* by Rāmakaṇṭha, ed. M.S. Kaul Shāstrī, Srinagar, 1943
4. *Bhāvopahāra*, Cakranātha (? Cakrabhānu), with *Vivaraṇa* by Ramyadeva, M.R. Shāstrī, KSTS, 1918

---

62 सप्तस्वरा इति च सम्भववशाद् इति च वक्ष्यामः। अन्ये तु 'तत्सवितुर्वरेण्यम्' इति सप्तवर्णा 'निगरिधमपस' स्वरैर्ब्रह्मणा पूर्वमुदीरिता इति साप्तस्वर्येऽभिप्रायमाचक्षते। – *A.Bh.* on *NS* 28/21, p. 11

I am indebted to Prof. R. Sathyanarayana who draws attention to this reference in the *Abhinava-bhāratī*. (Vide "Abhinavagupta on Śruti"; R. Sathyanarayana, in *Abhinavā*: *Perspectives on Abhinavagupta* [note 89, p.493.) However Prof. Sathyanarayana attributes the view to AG who in fact attributes it to 'others'. For translation see *Abhinavabhāratī* (*Bharata's Nāṭyaśāstra, Chapter – XXVIII*), Anupa Pande, p. 43

63 प्रणवोपलक्षितो हि रहस्यबीजमन्त्रकलापः। – *IPVV*,II, p. 214

64 प्रणवादिबीजपिंडतदंशगतमेव….मुख्यत्वं वाचकत्वम्। – *ibid*., I, p.58

65 प्रणवेन च……ईश्वरः सत्यतः परामृष्टो भवति स्वतन्त्रस्वभावः। – *ibid*., II, p.214

66 प्रमेयरूपं परतन्त्रमर्थं नैव उल्लासयति। अत एवंविधः शब्दोऽव्ययमिति उच्यते। – *ibid*., pp. 213-214

67 यथाह गुरुः 'तस्य वाचकः प्रणवः' (यो.सू.१/२७)।– *IPVV*, I, p.58

5. *Bṛhadāraṇyakopaniṣad* with *Śāṅkara Bhāṣya*, with Hindi tr., tr./ed. anonymous, Gitapress, Gorakhpur, Saṁvat 2058
6. *Cittānubodhaśāstram,* Rājānaka Bhāskarakaṇṭha, cr. ed. Sushma Pandeya, Varanasi, 1990
7. *Īśvara-pratyabhijñā-vimarśinī* [IPV] , Abhinavagupta, with *Bhāskarī* of Bhāskarakaṇṭha, eds. K.A.S. Iyer and K.C. Pandey, Eng. tr. K.C. Pandey, 3 Vols., 1986
8. *Īśvarapratyabhijñā Vivṛtivimarśinī* [IPVV] *by Abhinavagupta*, ed. M.S. Kaul, Srinagar, three Volumes, (1938-1943) (KSTS)
9. *Kāśmīra-Śaivadarśana-Bṛhatkoṣaḥ* [Bṛ.Ko.], Project Director & Commentator B.N. Pandita, eds. Y.P. Khajuria and N.K. Gurtoo, 2 Vols, Jammu, 2001 (Vol.I), 2005 (Vol.II)
10. *Krama Monism of Kashmir* : *An Analytical Study*, Vol. II, Navjivan Rastogi, Ph.D. thesis, University of Lucknow, 1967 (unpublished)
11. *Kulasūtrāṇi* [Ku.Sū], Śitikaṇṭha, in *Kāśmīra kī Śaiva Saṁskṛti meṁ Kula aura Krama-mata – Kulaprakriyā evaṁ Tantra-prakriyā ke Pariprekṣya meṁ* (Hindi), Navjivan Rastogi, *Pariśiṣṭa (2)* – pp. 135-143, Delhi, 2011
12. *Mahānaya-prakāśa* [MP(S)], Śitikaṇṭha, M.R. Shāstrī, KSTS, 1918
13. *Mahārthamañjarī* with auto-commentary *Parimala* [MMP], Maheśvarānanda, ed. V.V. Dwivedi, Varanasi, 1992
14. *Mantra aura Mātṛkaoṁ kā Rahasya* (Hindi), S.S. Awasthi, Varanasi, 1966
15. *Manusmṛti*, with Hindi commentary *Maṇīprabhā* by Hargovind Shastri, Banaras, 1953
16. *Naṭyaśāstra of Bharatamuni* [NS], with the commentary *Abhinavabhāratī* [A.Bh.] by Abhinavaguptācārya, Vol. I (Chapters 1-7) ed. M.Ramakrishna Kavi, revised second edition, Vol.4 (Chapters 28-37), ed. M.R. Kavi and J.S. Pade, revised edn., ed. V.M.Kulkarni and T.S. Nandi; Baroda, 1956 (I), 2006 (IV)
17. *Parā-trimshikā*, with *Vivṛti* [PTV] by Abhinavagupta, ed. M.R. Shāstrī, Srinagar, 1918 (KSTS)
18. *Śakti or Divine Power* (*A Historical Study Based on Original Sanskrit Texts*), S.K. Das, Calcutta, 1934
19. *Sāmbapañcāśikā* [Sā.Pañ], with *Vṛtti* [Sā.Pañ.Vṛ] by Kṣemarāja, ed. & tr. (Hindi) N.K. Gurtoo, Delhi, 1999
20. *Shaivism in the Light of Epics, Purāṇas and Āgamas*, N.R. Bhatt, Varanasi, 2008
21. *Srimad Bhagvad Gita* [BG], with *Gītārthasaṁgraha* commentary by Abhinavagupta, ed. with notes, Pandit Lakshman Raina Brahmachārī, Srinagar, 1933
22. *Stavacintāmaṇī* [St.Ci.] of Bhaṭṭa Nārāyaṇa, with *Vivṛti* by Kṣemarāja, ed. M.R. Shāstrī, Srinagar, 1918 (KSTS)

23. Sv(*w*)*acchanda Tantra*, with *Uddyota* [Sv.T.U.] by Kṣemarāja, ed. M.S. Kaul, 6 Vols., Srinagar, 1921-1935 (KSTS)
24. *Tantrāgamīya Dharma aura Darśana* (Hindi), B.V. Dwivedi, 2 Vols, Varanasi, 2000
25. *Tantrāloka* [T.A.] with *Viveka* [TAV] by Jayaratha, 8 Vols, ed. R.C. Dwivedi & Navjivan Rastogi, Delhi, 1987
26. *The Arthasaṁgraha of Laugākṣi Bhāskara*, ed./tr. A.B. Gajendragadkar and R.K. Karmarkar, Poona, 1934
27. *The Īśvarapratyabhijñākārīkā of Utpaladeva with the Author's Vṛtti* [IPVṛ], ed./tr. Raffaele Torella, Roma, 1994; Delhi, 2002
28. *The Krama Tantricism of Kashmir*, Vol.I : Historical and General Sources [KT], Navjivan Rastogi, Delhi, 1979
29. *The Practical Sanskrit-English Dictionary*, V.S. Apte, revised & enlarged edn., 3 Vols., (eds) P.K. Gode, C.G. Karve, et al, Poona, 1957
30. *The Thirteen Principal Upanishads* [Hume.], Eng. Tr. R.E. Hume, second edition, Madras, 1931
31. *The Yoga of the Mālinīvijayottaratantra* [Yoga of MVT], critical edition, tr. & notes by Somadeva Vasudeva, Pondichery, 2004
32. *Upaniṣad-bhāṣya* of Śaṅkara, Vol. I (*Īśa*, *Kena*, *Kaṭha* [also called *Kaṭhavallī*], *Praśna, Muṇḍaka-upaniṣads*), Vol. II (*Māṇḍūkya* [with *Gauḍapādakārikā*], *Aitareya* and *Taittirīya-upaniṣads*), Vol. III (*Chāndogyopaniṣad*), with Hindi tr., tr./ed. anonymous, Gitapress, Gorakhpur, Saṁvat 2010 (I), 2009(II) & 2011(III)
33. *Vāk, The Concept of the Word in Selected Hindu Tantras* [Vāc], Andre' Padoux, Eng. tr. Jacques Gontier, SUNY, Albany, 1990
34. *Yogasūtra* [YS], under the title *Pātañjalayogadarśanam* with *Vyāsabhāṣya*, with gloss by Hariharānanda Āraṇya and Hindi tr., ed. R.S. Bhattacharya, 3rd edn., Delhi, 1987

Navjivan Rastogi
'Anand-Mangal', B-202/203,
Sterling Apartments, 9 University Road,
Lucknow-226007 U.P. (India)
Phone No. 0522-2782508
Mobile No. +91 9415105898
<nr2508@airtelmail.in>